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CHARLES DILLINGHAM PRESENTS

# MONTGOMERY AND STONE

IN A MUSICAL FANTASY

## CHIN-CHIN

BOOK BY

ANNE CALDWELL AND R. H. BURNSIDE

LYRICS BY

ANNE CALDWELL

MUSIC BY

IVAN CARYLL

The Mulberry Tree	60	Ragtime Temple Bells	60
Violet	60	Love Moon	60
The Gray Dove	60	In January You May Love Mary	60
Goodbye Girls, I'm Through	60		

Vocal Score	200	Selection	1.00
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# CHIN-CHIN

## A Musical Fantasy

In Three Acts

Book by

Anne Caldwell & R. H. Burnside

Lyrics by

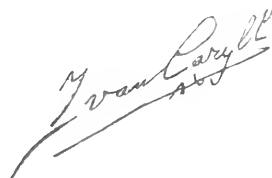
Anne Caldwell

COMPOSED BY

IVAN CARYLL

VOCAL SCORE, PRICE \$2.00

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Respectfully Dedicated  
to  
Mrs. Charles Dillingham  
Fran Caryl





Mr. Charles Dillingham  
Presents  
At the Globe Theatre, New York.

# CHIN-CHIN

## LIST OF CHARACTERS.

CHIN HOP LO .		
THE WIDOW .	}	
COOLIE . . . . .		
CLOWN . . . . .		
GENDARME .		David C. Montgomery
CHIN HOP III . . . . .	}	
PADEREWSKI . . . . .		
VENTRILOQUIST . . . . .		
MLLE FALLOFFSKI . . . . .		
GENDARME . . . . .		Fred A. Stone
ALADDIN . . . . .		
ABANAZAR . . . . .		Douglas Stevenson
CORNELIUS BOND . . . . .		Charles T. Aldrich
TZU YUNG . . . . .		R. E. Graham
LI-DRAGON FACE . . . . .		Eugene Revere
RING MASTER . . . . .		Edgar Lee Hay
VIOLET BOND . . . . .		Charles Mast
GODDESS OF THE LAMP . . . . .		Helen Falconer
WIDGW TWANKEY . . . . .		Belle Story
SEN-SEN . . . . .		Zelma Rawlston
FAN-TAN . . . . .		Juliette Day
SILVER RAY . . . . .		Violet Zell
MOON BLOSSOM . . . . .		Marjorie Bentley
LILY PETAL . . . . .		Lola Curtis
LOTUS LEAF . . . . .		Evelyn Conway
CHERRY BLOOM . . . . .		Hazel Lewis
LITTLE WING WU . . . . .		Lorayne Leslie
LITTLE LEE TOY . . . . .		Agnes McCarthy
THE FOUR BEARS . . . . .		George Phelps
SPIRIT OF NEW YEAR . . . . .		Misses Breen
POPPY BUD . . . . .		Mildred Richardson
SPRING FLOWER . . . . .		Eleanor St. Clair
WISTARIA . . . . .		Tot Qualters
HONEYSUCKLE . . . . .		Margaret St. Clair
		Lillian Rice

### ACT I

Scene I - The Toy Bazaar  
Scene II - The Way To The Tea Shop  
Scene III - The Tea Shop

### ACT II

Scene I - The Palace Terrace  
Scene II - Outside The Dressing Tent  
Scene III - Inside The Circus

### ACT III

Scene - In The Park

Staged By R. H. BURNSIDE.  
Musical Director W. E. MACQUINN.

# CHIN-CHIN

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## Act I.

No 1.

## OPENING CHORUS.

Words by  
ANNE CALDWELL

Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano.

## Allegro moderato.

*f* *cresc.* *ff*

SOPRANO. *f*  
Hur - rah! — Hur - rah! — How

TENOR. *f*  
Hur - rah! — Hur - rah! — How

BASS. *f*  
Hur - rah! — Hur - rah! — How

*f*

CHO.  
glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

glad we are to be out a - gain, We are — we are — So

CHO. hap - py to sing and shout a - gain, We've been up - on the  
 hap - py to sing and shout a - gain, We've been up - on the  
 hap - py to sing and shout a - gain, We've been up - on the

CHO. must - y shelves, Till we hard - ly can move our-selves, All our wigs and  
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and  
 must - y shelves, Till we hard - ly can move our-selves, All our wigs and

CHO. nos - es dust - y, All our joints and voic - es rust - y, Now we are out!  
 nos - es dust - y, All our joints and voic - es rust - y,  
 nos - es dust - y, All our joints and voic - es rust - y,

Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

Now we are out! Let us fro - lic a - bout!

*cresc*

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

Tum - ble, and stum - ble, and laugh, and shout, Tum - ble, and stum - ble, and

laugh, and shout, We are so glad.

laugh, and shout,

laugh, and shout,

*mf*

CHO.

So glad!

So glad!

CHO.

glad! So glad!

So glad!

*cresc.*

CHO.

*f* glad! mad! glad! mad!

glad! mad! glad! mad!

glad! mad!

*f* glad! mad!

*ten.*

glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

glad! So aw - ful - ly glad to be

*ff*

out!

out!

out!

*Meno mosso.*

*f*

*dim.*

TIN SOLDIERS.

Lit - tle tin bu - gles we blow with pride, Ta ra ta ta ta ta ta ta!

*mf*



SOL. 

Lit-tle tin hors-es we gai-ly ride, gal-lop on, gal-lop on, gal-lop ou!

*cresc.* *f*

SOL. 

His-tor-y he-roes have hearts of gold; Ta ra ta ta ta ta ta!

*mf*

SOL. 

On-ly a half of the truth is told, Lit-tle tin hearts may be just as bold, gal-lop

*mf* *cresc.*

SOL. 

on, gal-lop on, gal-lop on, huz-za! Gal-lop on, gal-lop on, gal-lop on!

*ff*

The piano introduction consists of four systems of music. The first system features a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the accompaniment with some chordal changes. The third system includes a *dim.* (diminuendo) marking in the right hand and a *crisc.* (crescendo) marking in the left hand. The fourth system features a *f* (forte) dynamic in the right hand.

## DUTCH DOLLS.

Dau - ty Dutch dolls, We are such dolls, As one sel - dom sees,

DOLLS.

On the Boompjes, By the Zuy-der-zee, Romp the chil - dren we were made to please,

*crisc.*

DOLLS.

We can walk, And we can talk, And we can bow to you,

*mf*

DOLLS.

Make our chat-ter-ing Al-ways flat-ter-ing, Just as the live dolls

FRENCH & ORIENTAL DOLLS.

DOLLS.

do. We say "Pa-pa," We say "Mam-ma," With a spright-ly air,—

*mf*

DOLLS.

We're the "Oh-you-beau-ti-ful dolls," The dolls be-yond com-pare. We

*f*

*mf*

DOLLS

say "Pa - pa," we say "Mam - ma," With a spright - ly

DOLLS

air, - We're the "Oh - you - beau - ti - ful dolls," The dolls be - yond com -

DOLLS

- pare. Doll ba - by dolls, the ba - by doll dolls, "Pa - pa!" "Mam -

*rall.* *a tempo*

*mf rall.* *a tempo*

DOLLS

- ma!" The dolls be - yond com - pare.

*a tempo*

Moderato.

*mf* *rall.*

TIN SOLDIERS.  
TENORS.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

BASSES.

Pret - ty Pa - ris la - dy, Blonde Bisque maid - ie I have seen you on the shelf

*mf*

DOLLS.

SOL.

op - po-site to mine - I can-not de-ny, sir That your eye, sir,

op - po-site to mine -

*mf*

DOLLS.

Winked a - cross the shop at me with a wink di - vine.

TIN SOLDIERS.  
TENORS.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

BASSES.

Mil - i - ta - ry ar - dour Makes it hard - er To con - ceal our pas - sion as we

DOLLS.

SOL. gaze a - cross the store - Now that you are clo - ser, You must know sir,

gaze a - cross the store -

*cresc.* *dim.* *mf*

DOLLS.

Mil - i - ta - ry he - roes are the ones we most a - dore.

DOLLS. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

SOL. Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

Quaint toys,- Can't - get-off - the-paint toys, For a while, We may smile In

DOLLS. Pa - ra - dise, But don't for - get your - self, dear,

SOL. Pa - ra - dise, But don't for - get your - self, dear,

Pa - ra - dise, But don't for - get your - self, dear,

DOLLS. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

SOL. When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

When you're on the shelf, dear, Send a glance Of romance From lov - ing Chi - na eyes.

## DANCE.

First system of musical notation. Treble and bass staves. Treble staff begins with a triplet of eighth notes marked *ff*. Bass staff has a triplet of eighth notes marked *f*. The system concludes with a right-hand section marked *R.H.* and a triplet of eighth notes.

Second system of musical notation. Treble staff features a *cresc.* marking and a triplet of eighth notes marked *ff*. Bass staff has a triplet of eighth notes marked *ff*.

Third system of musical notation. Treble staff has a triplet of eighth notes marked *f*. Bass staff has a triplet of eighth notes marked *f*.

Fourth system of musical notation. Treble staff has a triplet of eighth notes marked *ff*. Bass staff has a triplet of eighth notes marked *ff*.

Fifth system of musical notation. Treble staff has a triplet of eighth notes marked *ff*. Bass staff has a triplet of eighth notes marked *ff*.

Sixth system of musical notation. Treble staff has a triplet of eighth notes marked *ff*. Bass staff has a triplet of eighth notes marked *ff*. The system concludes with a right-hand section marked *R.H.* and a triplet of eighth notes.



## No 2.

## DUET.—(Sen-Sen, Tzu-Yung) and CHORUS.

## "SHOPPING IN THE ORIENT"

Words by  
ANNE CALDWELL.

Music by  
IVAN CARYLL.

*Allegretto.*

Piano

*f*

*marcato*

*cresc.*

*loco*

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system begins with the tempo marking 'Allegretto.' and a dynamic marking 'f'. The second system includes the marking 'marcato'. The third system includes 'cresc.'. The fourth system includes 'loco' and a fermata over a triplet of eighth notes. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and chordal textures in the bass.



*mf* SEN-SEN.

1. Shop - ping in the O - ri - ent Is a sin - gu - lar e -  
 2. When a fel - low comes to buy, We ap - proach with down - cast

SEN.  
 - vent.  
 eye.  
 SOPRANO. 6 CHINESE SHOP GIRLS.

6 CLERKS.

TENOR.

BASS.

We can tell, ve - ry well, How the  
 Mak - ing sure, to al - lure, Tod - dle

We can tell, ve - ry well, How the  
 Mak - ing sure, to al - lure, Tod - dle

We can tell, ve - ry well, How the  
 Mak - ing sure, to al - lure, Tod - dle

*cresc.* *f*

SEN. In this most u - nique ba - zaar  
Man - dar - in, say can you see

yen, how the yen are spent.  
up, tod-dle up, de - mure.

CHO. yen, how the yen are spent.  
up, tod-dle up, de - mure.

yen, how the yen are spent.  
up, tod-dle up, de - mure.

*sfz dim.*

6 GIRLS. TZU-YUNG.

SEN. Slaves to your command We are Let me see your pret - ty face, dear, All I  
An - y thing you like Tee hee There's but one thing I should care for That is

*simile*

TZU. want is one em - brace, dear (SEN-S.) You show - ee how? (TZU-Y.) Right here and now!  
not on sale, and there - fore (TZU-Y.) I'll go my way (SEN-S.) What is it pray?

*p* *rall.*

Meno mosso.

6 GIRLS.

TZU.

*p* Hold - ee tight!  
Kiss-ie kiss-ie kis!

*p* Al - lee lite!  
Li-kee li-kee this!

*mf* *rit.*

SEN-SEN. Tempo.

Pret-ty lit - tle, chin-ty lit - tle

*a tempo*

Yum-my, yum-my, yum-my, yum-my yum!  
Yum-my, yum-my, yum-my, yum-my yum!

Yow!  
Yow!

Yow!  
Yow!

Tempo.

*mf a tempo cresc.**sfz**mf*

SEN.

girls are we, Sweet as a treat from a gin - ger jar.

SEN. Ching a ling, ching a ling chip, chip, chip, Five lit - tle belles in a

SEN. chi - na shop. Dream - y lit - tle, cream - y lit - tle maids like these,

SEN. Bound to at - tract a young chi - nese. Ching a ring, bring a ring,

SEN. or you'll miss Pink lit - tle, chink lit - tle kiss, kiss, kiss!

CHO. Pink - y lit - tle chink - y lit - tle girls are we, Sweet as a treat from a

CHO. Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

CHO. Pink - y lit - tle chink - y lit - tle girls are they, Sweet as a treat from a

CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. gin - ger jar. Ching a ling, ching a ling, chip, chip, chip, Five lit - tle belles in a

CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO. chi - na shop. Dream - y lit - tle cream - y lit - tle maids like these,

CHO.

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

Bound to at-tract a young chi - nee. Ching a ring, bring a ring,

CHO.

or you'll miss Pink lit-tle, chink lit-tle kiss, kiss, kiss! 1. kiss, kiss, kiss! 2.

or you'll miss Pink lit-tle, chink lit-tle kiss, kiss, kiss! kiss, kiss, kiss!

or you'll miss Pink lit-tle, chink lit-tle kiss, kiss, kiss! kiss, kiss, kiss!

DANCE.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system introduces a *dim.* (diminuendo) marking in the treble and a *mf* (mezzo-forte) marking in the bass. The third system features a *cresc.* (crescendo) marking in the treble and a *cresc.* marking in the bass. The fourth system begins with a *ff* (fortissimo) marking in the bass. The fifth system includes a *ff* marking in the treble. The sixth system concludes the piece with a final cadence. The notation is clear and professional, typical of a published musical score.



# Song (Chin-Hop-Hi, and Chin-Hop-Lo.)

"A Chinese Honeymoon"

**Nº 3.**

Words by  
BRYAN & WILLIAMS

Music by  
IVAN CARYLL

*Moderato*

*mf*

1. We're Slaves of young Al - ad - din's lamp Our  
 2. The Bride-groom called the Bride his Queen He  
 3. The wed - ding gifts were weird and strange A

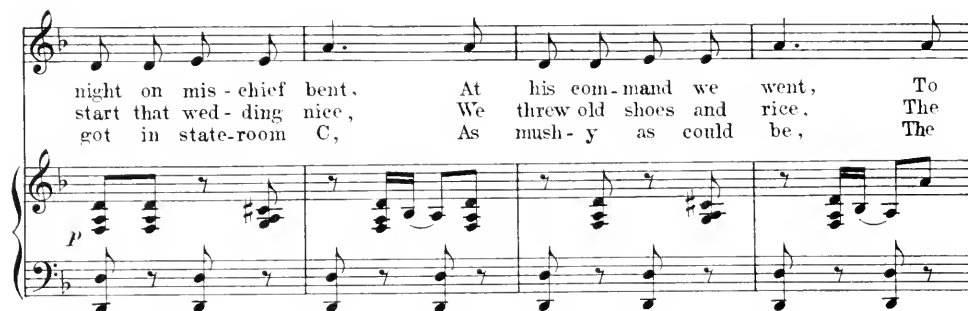
pre - sent mas - ter is a seamp Old Ab - a - na - zar  
 crowned her with a soup tu - reen She took a de - mi -  
 do - zen flat - irons and a range An iron - ing board, some

*mf*

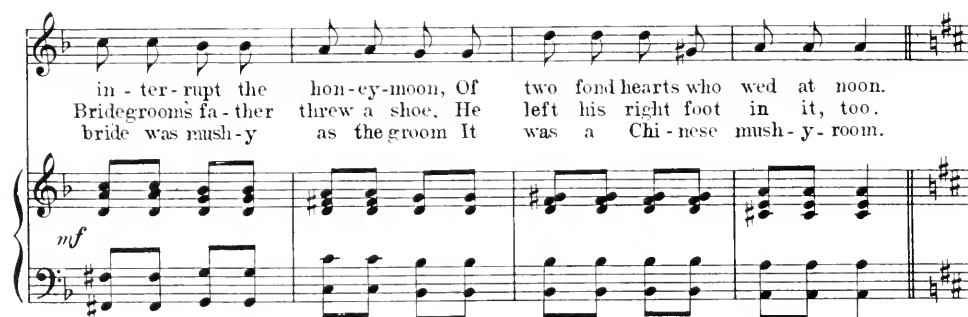
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we must mind, Un - til that ma - gic lamp we find. Last  
tasse at that, And made it fit him like a hat. To  
starch and soap, A ring - er and a pul - ley rope. They



night on mis - chief bent, At his com - mand we went, To  
start that wed - ding nice, We threw old shoes and rice. The  
got in state-room C, As mush - y as could be, The



in - ter - rupt the hon - ey - moon, Of two fond hearts who wed at noon.  
Bridegroom's fa - ther threw a shoe. He left his right foot in it, too.  
bride was mush - y as the groom It was a Chi - nese mush - y - room.

## CHORUS



1. On that Chi - nese Hon - ey - moon In the month of June,  
2. On that Chi - nese Hon - ey - moon In the month of June,  
3. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.  
 While the Chi - nese fid - dles Chimed a Chi - nese tune.  
 While the Chi - nese fid - dles Chimed a Chi - nese tune.

Through our mas - ter's wick - ed ma - gie, Joy turned in - to  
 Slant - eyed Ma - sons, Elks and Ea - gles, Kicked them with their  
 When an en - gine wrecked the di - ner, They made love in

1st & 2nd  
 sor - row tra - gie, On that Chi - nese Hon - ey - moon.  
 wood - en Re - gals, On that Chi - nese Hon - ey - moon.  
 brok - en chi - na, On that Chi - nese Hon - ey -

*cresc.* *mf*

3rd  
 - moon.

4. "Speak up," the good old par - son said, "Who  
5. The Chi - nese Ten - or "So — Long" Sang  
6. The Emp'ror's Jock - ey Yock - ey Main, He

knows why this pair should not wed?" A Brides - maid said "I'll  
sweet - ly with his wife "Sing Song? Sing Song Sing with her  
drove their car - riage to the train, The por - ter made them

tell no lies, Just read 'Three Weeks' and you'll be wise? They  
sons "In Key" "Oh Gee - Ah Mee" and "Low Hi See," The  
shake with mirth, He said he know them from their berth. Their

heard the par - son say: "Who'll give this bride a - way?" And  
bride said "En - core That" Then sat on hub - by's hat, 'Twas  
car. the Wash - ing - ton, Pulled out at half past one. The

then they heard the old bride shriek 'I'll shoot the first six men who speak.  
in his lap, he could not clap, He had to waive his hand - i - cap.  
bride groom wrecked the train at nine, He had a wash-out on the line.

## CHORUS.

4. On that Chi - nese Hon - ey - moon In the month of June,  
5. On that Chi - nese Hon - ey - moon In the month of June,  
6. On that Chi - nese Hon - ey - moon In the month of June,

While the Chi - nese fid - dles Chimed a Chi - nese tune.  
While the Chi - nese fid - dles Chimed a Chi - nese tune.  
While the Chi - nese fid - dles Chimed a Chi - nese tune.

Not a sol - i - tar - y doubt - er, Dares to say a  
 Ev - ry sing - ing in - sti - tu - tion, Praised the sing - ers  
 Blush - ing Brides-maids came a sneak - in' Por - ter yelled "This

4th & 5th

thing a - bout her, On that Chi-nese Hon-ey - moon. —  
 ex - e - cu - tion, On that Chi-nese Hon-ey - moon. —  
 car for Pek - in', On that Chi-nese Hon-ey -

*cresc.* *f* *mf*

6th

- moon. —

NO. 4.

## PEKIN MARCH (CHORUS.)

"CHIPPER CHINA CHAPS"

Words by  
ANNE CALDWELL.Music by  
IVAN CARYLL.

Allegretto moderato.

*Dialogue*

Piano.



CHO.

*p*

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

Chip - per Chi - na chap, Pret - ty maid of Pe - kin,

CHO.

Eyes that are bright and black, black, black Gleam on ev - 'ry side,

Eyes that are bright and black, black, black Gleam on ev - 'ry side,

Eyes that are bright and black, black, black Gleam on ev - 'ry side,

CHO.

For it is the week in Which jol - ly feast we spread,

For it is the week in Which jol - ly feast we spread,

For it is the week in Which jol - ly feast we spread,

*CRISO.*



CHO. *mf*

Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,  
 Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,  
 Fun - ny lit - tle feet, Shi - ny lit - tle san - dals,

CHO. *mf*

Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,  
 Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,  
 Sharp on the pave - ment clack, clack, clack; Trick - y lit - tle pig - tails,

CHO. *mf*

Worn by big males Or - na - ment an O - ri - en - tal back.  
 Worn by big males Or - na - ment an O - ri - en - tal back.  
 Worn by big males Or - na - ment an O - ri - en - tal back.

CHO. Roast pig, roast pig. Soon will groan up - on the ta - ble Chop suey, chop suey.

Roast pig is fine Chop suey, for

Roast pig is fine Chop suey, for

CHO. Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

mine. Hop - toy, hop - toy we re - fuse, — un - less we

CHO. have the blues — a thing we nev - er use — We come from Hong Kong. Hong Kong.

have the blues — a thing we nev - er use — From far Hong

have the blues — a thing we nev - er use — From far Hong

CHO.

Ci - ty ev - er de - mo - cra - tic Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic  
Kong, And from Shan Tung  
Kong, And from Shan Tung

CHO.

From fair Hang Chow far a way To have a hap - py ho - li - day.  
From fair Hang Chow far a - way To have a hap - py ho - li - day.  
From fair Hang Chow far a - way To have a hap - py ho - li - day.

CHO.

Roast pig, roast pig, Soon will groan up - on the ta - ble, Chop suey, chop suey,  
Roast pig is fine, Chop suey for  
Roast pig is fine, Chop suey for

CHO.

Eat as much as we are a - ble - Hop - toy, hop - toy we re - fuse - un - less we  
 mine Hop - toy, hop - toy we re - fuse - un - less we  
 mine Hop - toy, hop - toy we re - fuse - un - less we

have the blues - a thing we nev - er use We come from Hong Kong, Hong Kong.  
 have the blues - a thing we nev - er use From far Hong  
 have the blues - a thing we nev - er use From far Hong

Ci - ty ev - er de - mo - cra - tic, Shan Tung, Shan Tung, Glo - ry of the A - si - a - tic,  
 Kong, And from Shan Tung,  
 Kong, And from Shan Tung,

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

CHO. From fair Hang Chow far a - way — To have a hap - py ho - li - day.

From fair Hang Chow far a - way — To have a hap - py ho - li - day.

*Uitesso tempo.*

*f*

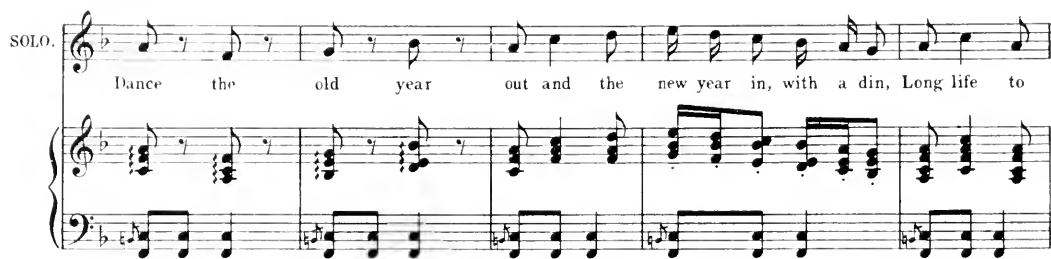
*mf*

*mf*

Hap - py New Year, Ding - dong, the

*mf*

Chi-naTong dinnergong Calls to each here "Good luck, long life" to the Man-da-ri-who

SOLO. 

Dance the old year out and the new year in, with a din, Long life to

SOLO. 

you. Good luck, Shou - Shou! Hap - py New Year, Ding dong, the

CHO. 

Hap - py New Year, Ding dong the

SOLO. 

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

CHO. 

Chi-na Song, din - ner gong Calls to Each here "Good luck, long

SOLO.  life" to the Man - da - rin who Dance the old year out and the

CHORUS.  life" to the Man - da - rin who Dance the old year out and the

 life" to the Man - da - rin who Dance the old year out and the

 life" to the Man - da - rin who Dance the old year out and the





SOLO.  new year in, with a din, Long life to you, Good luck, Shou - Shou —

CHORUS.  new year in, with a din, Long life to you, Good luck, Shou - Shou —

 new year in, with a din, Long life to you, Good luck, Shou - Shou —

 new year in, with a din, Long life to you, Good luck, Shou - Shou —







## L'istesso tempo

CHORUS

Roast pig, Roast pig, is

Soon will groan up - on the ta - ble Chop suey, Chop suey, gine Chop suey for

CHORUS

gine Chop suey for



CHO.

Eat as much as we are a - ble Hop - toy, hop - toy We re - fuse un - less we  
 mine Hop - toy, hop - toy We re - fuse un - less we  
 mine Hop - toy, hop - toy We re - fuse un - less we

CHO.

have the blues — a thing we ne - ver use — We come from Hong Kong, Hong Kong.  
 have the blues — a thing we ne - ver use — From far Hong  
 have the blues — a thing we ne - ver use — From far Hong

CHO.

Ci - ty ev - er dem - o - cra - tic Shan Tung, Shan Tung,  
 Kong And from Shan  
 Kong And from Shan

The musical score is written for a choir and piano. It consists of three systems. Each system has a vocal staff (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal staff. The first system has three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The second system has two vocal parts (Soprano, Alto) and piano accompaniment. The third system has two vocal parts (Soprano, Alto) and piano accompaniment. The lyrics are: 'Eat as much as we are a - ble Hop - toy, hop - toy We re - fuse un - less we', 'have the blues — a thing we ne - ver use — We come from Hong Kong, Hong Kong.', and 'Ci - ty ev - er dem - o - cra - tic Shan Tung, Shan Tung, Kong And from Shan'.

CHO. Gla - ry of the A - si - a - tic From fair Hang Chow,  
Tung From fair Hang Chow,  
Tung From fair Hang Chow,

CHO. far a - way, To have a hap - py hol - i - day.  
far a - way, To have a hap - py hol - i - day.  
far a - way, To have a hap - py hol - i - day.

CHO. Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and  
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and  
Chip - per Chi - na Chap, Pret - ty maid of Pe - kin, Eyes that are bright and

CHORUS

black, black, black Gleam on ev' - ry side, For it is the week in *dim.*  
 black, black, black Gleam on ev' - ry side, For it is the week in *dim.*  
 black, black, black Gleam on ev' - ry side, For it is the week in *dim.*

CHORUS

Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*  
 Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*  
 Which jol - ly feast we spread, Fun - ny lit - tle feet, *mf*

CHORUS

Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*  
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*  
 Shi - ny lit - tle san - dals, Sharp on the pave - ment, clack, clack, clack, *dim.*

CHO. Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

Trick - y lit - tle pig - tails, Worn by big males,

*p*

CHO. Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

Or - na - ment an O - ri - en - tal back.

*dim.*

*pp*

*ppp*

# Goodbye Girls, I'm Through.

Words by  
JOHN GOLDEN

Song (Aladdin) and Girls

Music by  
IVAN CARYLL

*Moderato*

The piano introduction is in B-flat major, 2/4 time, marked *Moderato*. It begins with a mezzo-forte (*mf*) chord in the right hand and a whole note B-flat in the left hand. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

*Aladdin*

Aladdin's vocal entry is marked *p* (piano). The melody is in B-flat major, 2/4 time. The lyrics are: "I'm the hap-piest Lad in all the Flow-ry King-dom A I have oft-en read in po-ems and ro-man-ees That". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

The vocal line continues with the lyrics: "Mi-ra-cle has come in-to my life I've some day in some way, if we but wait The". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

The vocal line continues with the lyrics: "seen the Girl I've ev-er sought The Girl of whom I've ev-er thought The one we seek both far and wide The one for whom we've ev-er sighed Will". The piano accompaniment continues with chords in the right hand and single notes in the left hand, ending with a *cresc.* (crescendo) marking.

i - deal one, I mean to make my wife. Of  
come to us 'tis so de - creed by fate. And

*mf*

course I've dal - lied in the path of Flow - ers Where  
so it's all come true as in a sto - ry A

*p*

Lo - tus lips and al - mond eyes are fine Like  
Yan - kee Princ - ess like the gold - en sun Has

ev - 'ry oth - er lad I've wast - ed hours But  
ris - en in my sight in all her glo - ry And

*mf*

now the straight and nar - row path for mine. And  
 now there'll nev - er be an - oth - er one. And

*p*

so I say, with - out a sigh, For the girls I've known in the  
 so I say, with - out a sigh, For the girls I've known in the

*cresc.* *mf*

days gone by Good - Bye Girls, } I'm through. Each Girl that I have  
 days gone by Good - Bye Girls, }

*rit.* Good - Bye!

met I say Good - Bye to you With -

Good - Bye!

out the least re - gret I've done with all flir -

ta - tion You've no more fas - ci - na - tion There's but

*cres* *cen* *do*

one to whom I'm true Good - Bye Girls, Good -

Good - Bye Boy

Bye - Girls, I'm through, through, Good - Bye Boy, to

*mf* *f*



Good - Bye

you Each girl that he has met He says Good-Bye he's

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Good - Bye' on the first measure, 'you' on the second, 'Each girl that he has met' on the third, and 'He says Good-Bye he's' on the fourth.

Good - Bye

Good - Bye I'm done with all flir -

through with - out the least re - gret He's done with all flir -

This system contains measures 5 through 8. The lyrics are: 'Good - Bye' (measure 5), 'Good - Bye I'm done with all flir -' (measure 6), 'through with - out the least re - gret' (measure 7), and 'He's done with all flir -' (measure 8).

ta - tion You've no more fas - ci - na - tion There's but one to whom I'm

ta - tion We've no more fas - ci - na - tion There's but one to whom he's

This system contains measures 9 through 12. The lyrics are: 'ta - tion You've no more fas - ci - na - tion There's but one to whom I'm' (measure 9), 'ta - tion We've no more fas - ci - na - tion There's but one to whom he's' (measure 10), and the system continues with the same lyrics in measure 11.

true Good-Bye Good-Bye Girls, I'm through.

true Good-Bye Boy Good-Bye Boy He's through.

This system contains measures 13 through 16. The lyrics are: 'true Good-Bye Good-Bye Girls, I'm through.' (measure 13), 'true Good-Bye Boy Good-Bye Boy He's through.' (measure 14), and the system continues with the same lyrics in measure 15.

## CHORUS.

NO. 6.

"IN AN ORIENTAL WAY"

Words by  
ANNE CALDWELL.Music by  
IVAN CARYLL.Moderato.  $\text{♩} = 108$ .

Piano.

*ff*

Here to-day \_\_\_\_\_ In a se-mi O-ri-en-tal way \_\_\_\_\_ To a tune that's Tan-go -

Here to-day \_\_\_\_\_ In a se-mi O-ri-en-tal way \_\_\_\_\_ To a tune that's Tan-go -

Here to-day \_\_\_\_\_ In a se-mi O-ri-en-tal way \_\_\_\_\_ To a tune that's Tan-go -

*ff*

CHO. - ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO. Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO. is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

CHO.

*mf*

Tan - go tea \_\_\_\_\_ how en - trance - ing, Tan - go tea \_\_\_\_\_ while the dance - ing

*mf*

Tan - go teas en - trance \_\_\_\_\_

*mf*

Tan - go teas en - trance \_\_\_\_\_

CHO.

To a strain so swift and strong  
whirls a - long \_\_\_\_\_ To a strain so strong \_\_\_\_\_ As with fin - gers

All \_\_\_\_\_ who dance \_\_\_\_\_

All \_\_\_\_\_ who dance \_\_\_\_\_

CHO.

*cresc.*

And an arm a - round each waist \_\_\_\_\_ we are glid - ing

in - ter - laced \_\_\_\_\_ we are glid - ing, words are said \_\_\_\_\_ by

In - ter - laced each arm and waist sweet

In - ter - laced each arm and waist sweet

*cresc.*

Soft words are said by lips that are red, *dim.* *mf* *cresc.*  
 lips, by lips that are red, Whose sweets were made to taste.  
 CHO. lips so red, Whose sweets were made to taste.  
 lips so red, Whose sweets were made to taste.

swing a - long in the fash - ion. Swing a - long 'tis the pas - sion  
 CHO. swing a - long, glad hour  
 swing a - long, glad hour

So en joy the ma - gic pow'r.  
 of the hour with a ma - gic pow'r.  
 CHO. ma - gic pow'r.  
 ma - gic pow'r.

C. 6626

CHORUS

*ff.*

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

*ff.*

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

*ff.*

For in years — still to come, we may not know a - gain — mys-tic pas-sion that is

CHORUS

all but pain — won-drous plea-sure we may long for, all in vain.

all but pain — won-drous plea-sure we may long for, all in vain.

all but pain — won-drous plea-sure we may long for, all in vain.

CHORUS

*f*

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan-go -

*f*

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan-go -

*f*

Here to - day — In a se - mi O - ri - en - tal way — To a tune that's Tan-go -

CHO. - ese we sway In at-tire that we ad-mire In Man-chu-ria!

CHO. Glide, oh, glide Like a lo-tus li-ly on the tide While the dra-gon mu-sic

CHO. is sup-plied By an Or-ches-tra bi-zarre Aie - Ah!

Moderato. ♩ = 120.

Two systems of piano accompaniment. The first system starts with a forte (ff) dynamic. The second system includes a repeat sign and a crescendo (f) dynamic. The music is in 2/4 time with a key signature of two sharps (F# and C#).

## MOON BLOSSOM.

1. Once on a time in Per - sia far,  
 2. So, if your sweet - heart you would please,

GIRLS.

1. Per - sia far.  
 2. You would please.

M. B.  
 There lived a po - et named O - mar.  
 Take her to dance at Tan - go teas.

S. G.  
 Named O - mar.  
 Tan - go teas.

Piano accompaniment for the vocal parts. It includes a mezzo-forte (mf) dynamic marking. The music continues in the same key and time signature as the introduction.



I.Blm. *mf*

He had a jug be - neath the bough, Love, with a loaf of bread.  
That she's the on - ly "Tan - go she" Swear on your Tan - go life.

I.Blm. *sf* *cresc.*

Love in a shop's the real thing to now - With tea and cake in -  
Soon she will pro - mise you to be Your lit - tle Tan - go

I.Blm. - stead.  
wife. Oo - long, Hy - son,

Gl.s. 1.&2. Come a - long and sing a song, come a - long and sing a song.

I.Blm. Sou - chong, Pe - koe! Won't you have a cup of tea,

Gl.s. Cup of tea

*mf*

M.Blm. here with me. I'll put the su-gar in. You can pay the toll.

M.Blm. Shall I give you five or six, When your eyes do naugh-ty tricks

M.Blm. I lose count and give you all the su-gar in the bowl.

CHO. Won't you have a cup of tea, cup of tea, Here with me,  
 Won't you have a cup of tea, cup of tea, Here with me,  
 Won't you have a cup of tea, cup of tea, Here with me,

I'll put the su - gar in, You can pay the toll; Shall I give you

five or six, When your eyes do naugh-ty tricks, I lose count, and give you all the

su - gar in the bowl. bowl.

mf

## DANCE.

First system of musical notation. Treble and bass staves. Treble staff begins with a melody in D major, marked *mf*. Bass staff provides a simple accompaniment. The system concludes with a *mf* dynamic marking.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with some chromaticism, marked *f*. Bass staff continues the accompaniment. The system concludes with a *sfz mf* dynamic marking.

Third system of musical notation. Treble and bass staves. Treble staff continues the melody, marked *sfz*. Bass staff continues the accompaniment. The system concludes with a *cresc.* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melody, marked *f*. Bass staff continues the accompaniment. The system concludes with a *mf* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melody, marked *f*. Bass staff continues the accompaniment. The system concludes with a *mf* dynamic marking.



## "Violet"

Words by  
ANNE CALDWELLMusic by  
IVAN CARYLLNº 7.

Allegretto



GODDESS.

1. There is a love - ly land, far, far a - way, Beau - ti - ful Isle of  
 2. Heed not the flaunt - ing of sun - flow - ers bold, Long - ing to be ear -



Dreams; There is a gar - den, all bloom - ing and gay,  
 essed; Heed not the taunt - ing of daf - fo - dil gold,



Wait - ing for you, it seems. Li - lies are nod - ding, so  
 It is but dross, at best. Pas - sion - ate pop - pies that



state - ly and tall. Pan - sies of sun - set hues;  
flame with a fire. Slum - ber - ing sen - ses wake;

But if you lin - ger to pluck from them all, One lit - tle blos - som choose. —  
But there is death in their crim - son de - sire, So pass them by and take. —

Tempo di Valse.

Vio - let, Vio - let, shade of the sky a - bove; —

Sweet lit - tle po - sy, blooming for you In a gar - den full of love; —

Vio - let, Vio - let, Oth-ers may call you, yet. Choose for your-

*mf*

self a-lone. Keep for your, ve-ry own Dear lit-tle Vi-o - let. let.

*cresc. f* *cresc. f*

## SOLO

Ah!

## ALADDIN

Vio - let, Vio - let, shade of the sky a - bove;

## SOPRANO

Vio - let, Vio - let, shade of the sky a - bove;

## TENOR

Vio - let, Vio - let, shade of the sky a - bove;

## BARITONE

Vio - let, Vio - let, shade of the sky a - bove;

*mf*



Solo. 

Ala.  sweet lit-tle po - sy, bloom-ing for you In a gar - den full of

Cho.  sweet lit-tle po - sy, bloom-ing for you In a gar - den full of



 *cresc.*

Solo.  Ah!

Ala.  love; Vio - let, Vio - let, Oth - ers may

Cho.  love; Vio - let, Vio - let, Oth - ers may

 *mf*

*cresc.*

Solo. *Ah!*

Ala. call you yet. Choose for your - self a - lone, Keep for your

Cho. call you yet. Choose for your - self a - lone, Keep for your

*f*

Solo. *Ah!*

Ala. ve - ry own Dear lit - tle Vi - o - let!

Cho. ve - ry own Dear lit - tle Vi - o - let!

*cresc.* *f*



sto - ry old - en, of a maid Who would go a - stray - ing,  
ra - ther stu - pid I ap - pear I can tell when Cu - pid

through the shade, With a for - eign lov - er, (how ab -  
hov - ers near; And if he will aid me, when I

-surd!) For when he spoke, she could not un - der - stand a  
try. Per - haps I'll learn to speak your lan - guage by and

word. So he tried to teach her, day by day, Ev - 'ry  
by, For a girl can sure - ly un - der - stand When a

thing he longed to hear her say To ex - plain this lan - guage  
wise in - struc - tor takes her hand If he whis - pers in her

new, Took her where I'm tak - ing you, To a most at - trac - tive place, With on - ly  
ear, What he thinks she'd like to hear, She may not know what he says, But thinks he

room for two! In the shade of the droop - ing mul - ber - ry  
is a dear In the shade of the droop - ing mul - ber - ry

tree, Learn - ing to spell L. O. V. E. And the  
tree, Learn - ing to spell L. O. V. E. And the

first les - son ends with, "Do mar - ry me;"  
first les - son ends with, "Do mar - ry me;"

Un - der the green mul - ber - ry tree  
Un - der the green mul - ber - ry tree

(ALAD.) Please pay at - ten - tion to all I men - tion  
(VIO.) Such ed - u - ca - tion needs il - lus - tra - tion

(VIO.) I'll at - ten - tive be 'neath the mul - ber - ry  
(ALAD.) One to ed - u - cate She'd e - lu - ci - date

If you'd suc - ceed, you first must learn to say "I love you"  
What shall I do when I have learned to say "I love you"

Learn my A B C  
I will il - lus - trate

*mf* *cresc.* *f* *dim.*

*p subito* *p* *mf* *cresc.* *f* *dim.*

(VIO.) I'll pay at - ten - tion to all you men - tion  
 (ALAD.) To in - ter - est your speech should have ges - ture

(ALAD.) Try your ve - ry best I will do the rest  
 (VIO.) In this les - son new Tell me what to do

VIOLET *mf* *cresc.* *f* *mf*  
 I will do my ve - ry best to say "I love but

ALAD *mf* *cresc.* *f*  
 You must do as I do when you say "I love but

VIOLET *mf* *f* BOTH.  
 you" "I love but you" In the

ALAD *f* BOTH.  
 you" "I love but you" In the

VIOLET shade of the droop - ing mul - ber - ry tree. Learn - ing to

ALAD shade of the droop - ing mul - ber - ry tree. Learn - ing to

VIOLET spell L. O. V. E. And the first les - son ends with

ALAD spell L. O. V. E. And the first les - son ends with

VIOLET "Do mar - ry me" Un - der the green mul - ber - ry tree. tree.

ALAD "Do mar - ry me" Un - der the green mul - ber - ry tree. tree.



## No. 9

## DUET. (Montgomery, Stone and Chorus.)

Words by  
JAMES O'DEA.

## "RAGTIME TEMPLE BELLS"

Music by  
IVAN CARYLL.

*Moderato.*

*ff*

Bells.

Piano.

BELLS.

MONTGOMERY and STONE.

1. On a great big Yan - kee man - o'-war, Was a great big Yan - kee  
2. When a Chin - ese boy in Old Pe - kin Goes to pu - ri - fy him -

*mf*

The musical score is written for three parts: Bells, Piano, and a vocal duet. The Bells part is in the bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (ff) dynamic and a moderate tempo. The Piano part is in the treble and bass clefs with the same key signature and time signature, also starting with a forte (ff) dynamic. The vocal duet for Montgomery and Stone is in the treble clef with the same key signature and time signature. It includes two verses of lyrics. The piano accompaniment for the vocal duet starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

MONT.  
&  
STO.

black Jack Tar, On the coast of Chi - na one fine day, Cut his  
- self from sin, He walks a - long with stop de - mure, "Ve - ly

MONT.  
&  
STO.

sticks, and ran a - way. Got a job the ve - ry first  
good boy to be - sure, When the bells ring out, that

MONT.  
&  
STO.

day a - shore In a hea - then tem - ple, as ja - ni - tor, His  
hea then knave, He "just can't make his feet be - have" His

MONT.  
&  
STO.

boss was a joss (his ship - mate tells) Who sent him to ring the  
san - dals grow so queer and hot They start him do - ing the

ONT.  
&  
STO.

tem - ple bells, and ev' - ry time he rang the chime, He'd  
Turk - ey trot, So ev' - ry Sun - day school pa - rade A -

ELLS.

ONT.  
&  
STO.

- shud - der, and he'd wince So he tuned the bells in rag - time, They've been  
- long the Pe - kin way, Looks some-thing like a pic - ture Of a

ELLS.

ONT.  
&  
STO.

that way ev - er since! } Boom -  
New York ca - ba - ret! }

ELLS.

MONT. & STO. *3*  
-boom! Bing-e-ty-bing in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

BELLS.

MONT. & STO. *mf*  
day is done. No-thing could be sweet-er than the syn-co-pa-ted me-tre

BELLS.

MONT. & STO. *f*  
Of those — sweet bells, Boom-boom! Ring-e-ty-bing, When the

BELLS.

MONT. & STO. *mf*  
 day is fair, Boom- boom! Bung - e - ty - bung, all the town is there Ev'-ry

BELLS

MONT. & STO. *cres* - - *cen* - - *do*  
 chink goes just as dip - py As a coon from Mis - si - si - pi

BELLS *cres* - - *cen* - - *do*

MONT. & STO. *mf* *p*  
 Oh ring — them bells, Don't you hear the chim - ing,

BELLS *mf* *p*

MONT. & STO. *f* *p* *f* *mf*  
 Lov-ey-dov-ey rhym-ing, Jin - go jang-a - ling!

BELLS *f* *p* *f* *mf*

M. & S. *cresc.* Tan - go tang - a - ling Tang - a - ling! *ff* Boom -

CHO. Tang - a - ling! Tang - a - ling! Boom -

BELLS. Tang - a - ling! Tang - a - ling! Boom -

*cresc.* *ff*

M. & S. - boom! Bing-e-ty-bing, in the morn - ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

CHO. Ah

- boom! Bing-e-ty-bing, in the morn - ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

BELLS. - boom! Bing-e-ty-bing, in the morn - ing sun, Boom - boom! Bung-e-ty bung, When the day is done,

cre - scen - do

**CHO.** *f* No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those —

*f* No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those —

*f* No - thing could be sweet - er than the syn - co - pat - ed me - tre Of those —

**BELLS.**

cre - scen - do

*ff* — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

*ff* — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

*ff* — sweet bells, Boom - boom bing - e - ty - bing! When the day is fair, Boom -

**BELLS.**

CHO. - boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

BOOMS. - boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

BELLS. - boom! bung-e - ty-bung, All the town is there. Ev-'ry chink goes just as dip-py As a

CHO. coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

coon from Mis - si - sip - pi! Oh ring — them bells, Don't you

coon from Mis - si - sip - pi! Oh ring — them bells, Don't you



hear them chim - ing, Lo - vey - do - vey rhym - ing,

CHO. hear them chim - ing, Lo - vey - do - vey rhym - ing,

BELLS

Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! Boom -

CHO. Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! Boom -

BELLS

Jin - go, jang - a - ling, Tan - go tang - a - ling, Tang - a - ling, Tang - a - ling! Boom -

*ff*

CHO.

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

-boom! bing-e-ty-bing, in the morn-ing sun, Boom-boom! Bung-e-ty-bung, When the

BELLS.

CHO.

day is done Rag-time! Rag-time! Rag-time tem-ple bells.

day is done Rag-time! Rag-time! Rag-time tem-ple bells.

day is done Rag-time! Rag-time! Rag-time tem-ple bells.

BELLS.

Nº10

## FINALE—ACT I.

Words by  
ANNE CALDWELL

Music by  
IVAN CARYLL.

*Allegro. ♩ = 144.*

Piano. *ff*

BOND.

Where is my daugh-ter, pray, Tell me with-out de-lay An-swer me truth-ful-ly,

WIDOW T.

BOND. with-out dis-guise. Why do you seek her here, Think you I'd keep her here,

WID. *BOND.*

Ask me no ques - tions I'll tell you no lies. My girl was seen with that

*BOND.*

ras - cal - ly vag - a - bond, Known as A - lad - din, and she must be found.

WIDOW T.

WID. Search will re - veal there is naught to con - ceal, So go just as far as you like, look a - round.

Recit. BOND Moderato. (♩=96.)

I was right af - ter all! My gal - lant for - eign

*colla voce.* *mf* *p*

BOND

gen - tle - man you're bold e - nough, up - on my

ALADDIN.  
*con espress.*

BOND

life. I love your child with all my heart, I

*with passion.* *f*

ALAD.

love your child with all my heart, And want her for my

*rit.* *mf*

VIOLET.  $\text{♩} = 108.$ 

ALAD. wife. Oh fa-ther, dear fa-ther, I love A-lad-din too, Oh, my  
*spoken.*

TENOR His wife!

BASS. *spoken.* His wife!

*rit.* *a tempo.*  $\text{♩} = 108.$  *mf*

VIO. dear pa-pa, do not go too far If dri-ven, I pro-mise to

*mf*

VIO. do as oth-ers do, In A-me-ri-ca, In A-me-ri-ca, I'll

VIO. *run a - way from you! Oh fa - ther, dear fa - ther, I*

ALAD. *Oh fa - ther, dear fa - ther, I*

VIO. *love A - lad-din too, Oh, my dear pa - pa, do not go too far If*

ALAD. *love sweet Vio-let too, Oh, my dear pa - pa, do not go too far If*

VIO. *dri-ven, I pro-mise to do as oth-ers do, In A - me - ri - ca,*

ALAD. *dri-ven, I pro-mise to do as oth-ers do, In A -*

VIO. *Ill run a - way from you!*

ALAD. *- me - ri - ca Well run a - way from you!*

*f* *ff* *3*

BOND. *Allegro. (♩. = 138)*

*Come a -*

BOND. *- way, — Come a - way, — you're hyp - no - tized, or mes - mer - ized Some*

BOND. *O - ri - en - tal prank I des - cry So bid the young ras - cal a*



BOND. *has - ty good bye!*

TENOR *A - lad - din! A - lad - din! A -*

BASS. *A - lad - din! A - lad - din! A -*

TENOR *-lad-din! Good - bye!*

BASS. *-lad-din! Good - bye!*

Recit.

ALAD. *Recit.*

She's gone, my dream is ov - er, To see her was to love her, He'll

*Recit.*

(♩ = 96)

*dim. p*

*accel.*

ALAD. *accel.*

take her back a - cross the sea, 'Tis all our curs-ed pov - er - ty,

*Moderato bien chanti.*

*accel. mf cresc. ff dim.*

ALAD. *WIDOW T. ALADDIN. WIDOW T.*

pov - er - ty, Hard luck, hard luck, Pov - er - ty! Hard luck, hard luck,

*mf p mf*

*Moderato.*

WID. *Moderato.*

I wish some friend would come to

*p*

(Rubbing the lamp as she says this, having taken it up absently in her wish)

WID.

help us in our hum-ble home.

*mf* *cresc.* *f*

*ff marcato* *p* *ff*

CHIN & CHIN *Alléretto moderato. (♩=100.)*

What do you wish? What shall we do? We can work an-y sort of a

*p* *leggiero* *p*

CHIN  
&  
CHIN

scheme for you, What will you have? Speak out, be quick! We're the

CHIN  
&  
CHIN

boys! we're the boys, who can turn the trick! What do you wish? What shall we

*cresc.* *p* *p*

CHIN  
&  
CHIN

do? We can work an - y sort of a scheme for you, What will you

*cresc.*

CHIN  
&  
CHIN

have? Speak out, be quick! We're the boys, we're the boys who can

*mf*

CHIN  
&  
CHIN

turn the trick! What do you wish? What will you do? We can

ALADDIN.

What shall I wish? What shall I do? Can you

WIDOW T

What shall I wish? What shall I do? Can you

*mf*

CHIN & CHIN work an - y sort of a scheme for you.

ALAD work an - y sort of a scheme. can you? What shall I

WID. work an - y sort of a scheme, can you? What shall I

CHIN & CHIN What will you have? Speak out, be quick! We're the

ALAD have? But tell me quick! You're the

WID. have? But tell me quick! You're the

CHIN & CHIN boys, we're the boys who can turn the trick!

ALAD boys, you're the boys who can turn the trick! What shall I

WID. boys, you're the boys who can turn the trick! What shall I

*criso.* *sf*

CHIN & CHIN  
What do you wish? What will you do? We can

ALAD.  
wish? What shall I do? Can you

WID.  
wish? What shall I do? Can you

CHIN & CHIN  
work an - y sort of a scheme for you? What will you have?

ALAD.  
work an - y sort of a scheme, can you? What shall I have? But tell me

WID.  
work an - y sort of a scheme, can you? What shall I have? But tell me

*crsc.*

CHIN & CHIN  
Speak out, be quick! We're the boys, we're the boys who can turn the trick!

ALAD.  
quick! You're the boys, you're the boys who can turn the trick!

WID.  
quick! You're the boys, you're the boys who can turn the trick!

Allegro moderato. (♩=132.)

ALADDIN.

You may be trick - y as can be, But

*f* *dim* *p*

ALAD tricks will not en - a - ble me To win the girl for

*mf*

ALAD whom I care - I must be mul - ti - Mil - lion - aire!

*cresc.*

*Spoken.* *Spoken* *Sung.*

(Too easy,) (Just as well a multi-billionaire) Just wish!

*ff* *f*

CHIN & CHIN

wish! wish! (Thy hand Aladdin, the lamp!" He wishes)

(Crash in orchestra)

Goddess appears.

GODDESS MUSIC.  
Moderato.

GODDESS. (Spoken)  
A - gain you call me,

What is your de - sire?

ALADDIN.  
"Wealth! tremendous wealth! Gold!

sil - ver, jewels, I want them all!"

GODDESS.  
They are yours!

*Big crash in Orchestra, lights flash, gold and silver streams begin to pour out of the walls; Jack & Robbie get baskets to catch the money - At the crash in Orchestra the Chorus enter, rushing on they see the gold.*



Allegro.

First system of piano accompaniment. The right hand features a continuous eighth-note chordal pattern. The left hand plays a steady bass line with chords. A fortissimo (*ff*) dynamic marking is present in the left hand.

Second system of piano accompaniment, continuing the musical texture from the first system.

Third system of piano accompaniment, concluding the instrumental section.

SOPRANO.

Gold!

Gold!

Gold!

We've

TENOR.

Gold!

Gold!

Gold!

We've

BASS

Gold!

Gold!

Gold!

We've

CHO.

Fourth system of the score, featuring vocal parts and piano accompaniment. The vocal parts (Soprano, Tenor, Bass) enter with the lyrics "Gold! Gold! Gold! We've". The piano accompaniment continues with a dense chordal texture in the right hand and a moving bass line in the left hand.

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" top, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

heard of rain - ing "Cats and dogs" And some - times "pitch - forks" too, — But

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

gold and sil - ver ca - ta-racts are pos - i - tive - ly new. — A -

-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

-lad - din's luck - has turned for fair, Such for - tune ne'er was told. Now

-lad - din's luck has turned for fair, Such for - tune ne'er was told. Now

CHO.

he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

he can bathe in glitt - 'ring showers of gold, gold, gold! — We've

CHO.

heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

heard of rain - ing "cats and dogs" and some - times "pitch - forks" too, — But

CHO.

gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

gold and sil - ver ca - tar - acts are pos - i - tive - ly new — A -

CHO. -lad - din's luck has turned for fair— such for - tune ne'er was told, how

-lad - din's luck has turned for fair— such for - tune ne'er was told, how

-lad - din's luck has turned for fair— such for - tune ne'er was told, how

CHO. he can bathe in glitt-'ring showers of gold, gold, gold! *rall.* *Moderato. J = 76.*

he can bathe in glitt-'ring showers of gold, gold, gold! *rall.*

he can bathe in glitt-'ring showers of gold, gold, gold! *rall.* *Moderato. J = 76.*

he can bathe in glitt-'ring showers of gold, gold, gold! *p subito. pp*

*Spoken.*

CHIN "Well, you've got the gold cure!" CHIN "Is there any other little thing you care for?"

(ALLADIN) "Violet! I want her for my wife" CHIN "Luck like this, and he wants a wife!"

CHIN!

"Well he's got enough to pay alimony, now!"

♩ = 100.

GODDESS.

Far

GOD.

more than gold is love sub - lime, And Vi - o - let loves you a - lone, So

*cresc.*

GOD.

set the wed - ding bells a - chime, and claim her for your

GOD.

own!

CHO.

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

Ding - dong, ding - dong, those hap - py wed - ding bells! Ding - dong, ding -

CHO.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

- dong, those hap - py wed - ding bells! Ding - dong, ding - dong, ding - dong.

*ff*

## CHIN HOP-HI and CHIN HOP-LO

BELL.

Bing - boom! Bing - e - ty bing, in the morn - ing sun, Bing -

CHIN & CHIN

boom! Bing - e - ty bung, when the day is done Noth - ing could be sweet - er Than the

Bells

*mf*

*mf*

CHIN & CHIN  
 Bells

*crescendo.*  
 syn-co-pat-ed me-tre of those sweet bells Bing-boom! bing-e-ty-bing! When the

*cres - cen - do.*  
*mf* *f*

CHIN & CHIN  
 Bells.

day is fair, Bung-boom! bung-e-ty-bung, All the town is there Ev-ry

CHIN & CHIN  
 Bells

chink goes just as dip-py As a coon from Mis-si-si-pi,

*cresc.*  
*mf*

CHIN & CHIN  
 Bells

O ring — them bells, Don't you hear them chim-ing,

*mf* *p*

CHIN & CHIN

Lov - ey - dov - ey rhym - ing,

Bells.

*f* *p* *f*

CHIN & CHIN

Jin - go jang a - ling Tan - go tang - a - ling Tang - a - ling!

Tang - a - ling!

CHO.

Tang - a - ling!

Tang - a - ling!

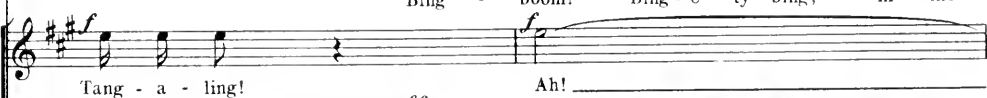
Bells.

*mf* *cresc.* *f*



CHIN  
&  
CHIN

CHO.



Tang - a - ling!

Bing - boom!

Bing - e - ty - bing,

in the

Tang - a - ling!

Bing - boom!

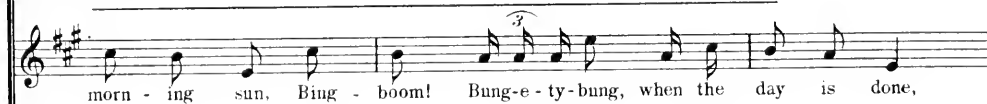
Bing - e - ty - bing,

in the

BELLS.

CHIN  
&  
CHIN

CHO.



morn - ing sun, Bing - boom!

Bung - e - ty - bung,

when the day is done,

when the day is done,

BELLS.



CHIN  
&  
CHIN

CHO.

BELLS.

CHO.

BELLS.

Musical score for a piece titled "Rag-time! Rag-time! Rag-time temple bells! Bing-boom! Bing-e-ty-bing in the morn-ing sun, Bing-boom! bung-e-ty-bung, when the". The score is written for four parts: CHIN & CHIN, CHO., BELLS., and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system features the vocal parts (CHIN & CHIN, CHO., and BELLS.) and the Piano accompaniment. The second system features the vocal parts (CHO. and BELLS.) and the Piano accompaniment. The vocal parts are written in treble and bass staves. The Piano accompaniment is written in grand staff (treble and bass staves). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (ff, f). The lyrics are written below the vocal staves.

CHIN & CHIN: *ff* Rag-time! Rag-time! Rag-time tem-ple bells! *ff*  
 CHO.: *ff* Rag-time! Rag-time! Rag-time tem-ple bells! Bing-*ff*  
 BELLS.: *ff* Rag-time! Rag-time! Rag-time tem-ple bells! Bing-*ff*  
 Piano: *ff*

CHO.: -boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the  
 BELLS.: -boom! Bing-e - ty-bing in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the



CHO.

day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry

day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry

day is fair, Bing - boom! bung-e - ty-bung, All the town is there, Ev - 'ry

BELLS.

*ff*

*ff*

*ff*

*ff*

*f*

CHO.

chuk is just as dip - py As a coon from Mis - sis - sip - pi,

chink is just as dip - py As a coon from Mis - sis - sip - pi,

chink is just as dip - py As a coon from Mis - sis - sip - pi,

BELLS.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Oh ring — them bells, Don't you hear them chim-ing,

CHO. Oh ring — them bells, Don't you hear them chim-ing,

BELLS. Oh ring — them bells, Don't you hear them chim-ing,

Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

CHO. Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

BELLS. Lo - vey - do - vey rhym - ing, Jin - go jang - a - lang

*f* *ff* *ff*

*ff*

Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

*ff*

CHO. Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

*ff*

BELLS. Tan - go jang - a - ling Tang - a - ling! Tang - a - ling! Bing -

- boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

CHO. - boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

BELLS. - boom! bing-e - ty-bing, in the morn - ing sun, Bing - boom! bung-e - ty-bung, when the

CHO. *fff*  
 day is done. Rag-time! Rag-time! Rag-time tem-ple  
 day is done. Rag-time! Rag-time! Rag-time tem-ple  
 day is done. Rag-time! Rag-time! Rag-time tem-ple

BELLS. *fff*  
 bells.

CHO. *fff*  
 bells.

BELLS. *fff*  
 bells.

BELLS. *ffz*

Ballet Divertissement  
**Will O' the Wisp**  
 (Silver Ray with Ballet)

**Nº 11**

Music by  
**IVAN CARYLL**

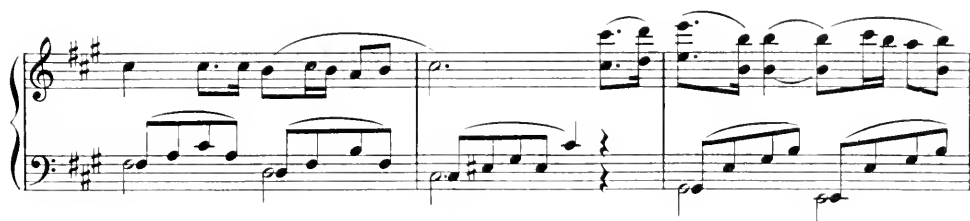
*Maestoso*

*ff f dim. p*

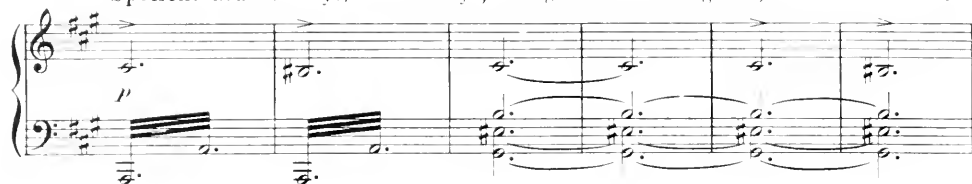
*pp* *Sra.*

*p* *p* *Sra.*





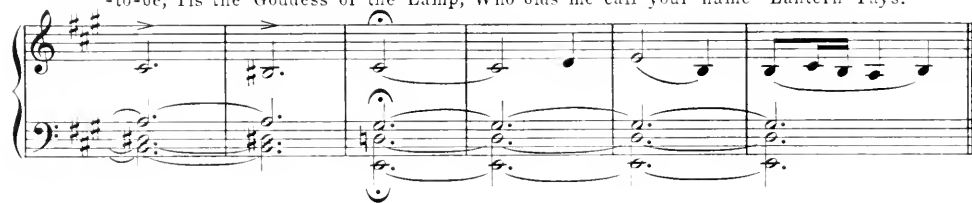
Spoken: Lanterns Fays, lanterns Fays, Through the shadows gather, As the moth of mid-



-night seeks the ever-living flame. Weave your spells enchantly, 'Round the charming Bride-

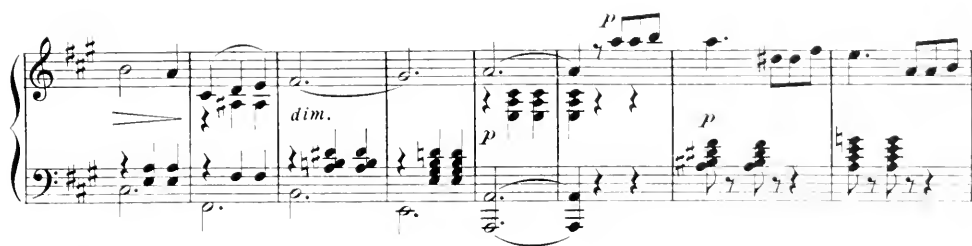


-to-be, 'Tis the Goddess of the Lamp, Who bids me call your name Lantern Fays.



Tempo di Valse "Dance of the Lantern Fays"







This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system features a piano (*p*) dynamic marking. The second system includes *pp* (pianissimo) and *p* markings. The third system includes *pp*, *p*, and *mf* (mezzo-forte) markings. The fourth system includes *mf* markings. The fifth system includes a *rit.* (ritardando) marking and an *mf* marking. The sixth system includes *cresc.* (crescendo), *f* (forte), and *mf* markings.





This musical score is written for piano and violin in G major (one sharp). The piano part is in the left hand, and the violin part is in the right hand. The score consists of six systems, each with four measures. The dynamics and articulations are as follows:

- System 1:** Piano starts with *cresc.* and *f*. Violin starts with *mf*.
- System 2:** Piano starts with *cresc.* and *f*. Violin starts with *f*.
- System 3:** Piano starts with *dim.* and *mf*. Violin starts with *mf*.
- System 4:** Piano starts with *cresc.* and *f*. Violin starts with *f*.
- System 5:** Piano starts with *f*. Violin starts with *f*.
- System 6:** Piano starts with *mf*. Violin starts with *mf*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*cresc.*, *f*, *mf*, *dim.*).



Musical score for piano, consisting of six systems of staves. The music is in D major and 4/4 time.

System 1: Melody in the right hand and bass line in the left hand, both marked *mf*.

System 2: Melody in the right hand and bass line, with the right hand marked *p* and the left hand *dim.*.

System 3: Melody in the right hand and bass line, with the right hand marked *pp* and the left hand *dim.*.

System 4: Melody in the right hand and bass line, with the right hand marked *pp* and the left hand *mf*.

System 5: Melody in the right hand and bass line, with the right hand marked *p* and the left hand *pp*.

System 6: Melody in the right hand and bass line, with the right hand marked *dim.* and the left hand *ppp*. The system concludes with a *cresc.* marking and a *ff* dynamic.

# Wedding Gifts of Silver

(Chorus)

No 12

Words by  
ANNE CALDWELL

Music by  
IVAN CARYLL

Moderato M. M. ♩ 126



**SOPRANO**

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

**TENOR**

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,

**BASS**

Wed - ding gifts of sil - ver, and wed - ding gifts of gold,



S. E - mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

T. E - mer - ald and ru - by, are spark - ling side by side, Tor - toise shell and

B.

S. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

T. iv - 'ry with am - e - thyst and pearl, Cloi - son - né, to charm the

B.

S. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

T. pret - ty for - eign bride, Cloi - son - né, to charm the pretty for - eign bride.

B.

## Four Blossom Girls

Piu mosso M.M. ♩ 132

A brace-let!

A fan! Sat - su - ma, with the roy - al

stamp, A neck-lace!

A lamp!

A lamp!

A lamp!

*cresc* *ff* *ff rall* *ff* *ff*

A GUEST (tenor)

Heres a queer, old, rusty, dust-y lamp!

What a queer, old, rusty, dust-y lamp!

*misterioso* *mf* *cresc* *f* *cresc*

GUEST (*Spoken*) I wonder what this is and who sent it?

(*He rubs the lamp*)

Piu mosso M.M. ♩ 452

N. B. (Goddess appears.) Violin Solo

First system of the musical score. The piano part is in B-flat major, 4/4 time, with a tempo of Piu mosso (M.M. ♩ 452). It begins with a forte (ff) dynamic, followed by a mezzo-forte (mf) section. The violin part enters with a solo, marked with a forte (f) dynamic and a mezzo-forte (mf) section. The system concludes with a repeat sign.

Second system of the musical score. The piano part continues with a forte (f) dynamic, followed by a mezzo-forte (mf) section. The violin part is marked Andante and features a series of eighth-note patterns. The system concludes with a repeat sign.

Third system of the musical score. The piano part continues with a forte (f) dynamic, followed by a mezzo-forte (mf) section. The violin part continues with eighth-note patterns. The system concludes with a repeat sign.

Fourth system of the musical score. The piano part is marked Tempo di Valse and features a series of eighth-note patterns. The violin part is marked GODDESS and features a series of eighth-note patterns. The system concludes with a repeat sign.

G. *mf*

sum - moned me, and I am here, Not from the

G.

sea, or the sap - phire sky, You gave the sig - nal,

G.

I ap - pear, The god - dess of the lamp am I.

*f*

We

T.

We

B.

We

*crese*

*f*

*cresc* *ff* *rit*

S. gave the sig - nal, she ap - pears, A god - dess come to

T.

B.

*f* *cresc* *ff* *rit*

Moderato M.M. ♩ 116 (GODDESS) *rit*

Near mor-tals, quite un-seen I ho-ver to bring to- geth-er maid and

S. earth! —

T.

B.

Moderato M.M. ♩ 116 *dim* *p meno mosso* *rit*

*rit*



No 12 A  
Words by  
ANNE CALDWELL

Song: (Goddess) and Chorus

# The Grey Dove

Music by  
IVAN CARYLL

127

Andantino M.M. ♩ 69

G. *lov - er,* *1. On a bough sat a*  
*2. Lit - tle Dove was a*

*mf* *p*

G. *fluf - fy lit - tle dove, Love - ly, and lone - ly, and grey;*  
*ve - ry sad co - quette, Let him ap - pear quite un - heard,*

G. *So de - mure, that a pig - eon, high a - bove, Spreads his wings, and flew her*  
*On the bough, Pig - eon might be wait - ing yet, But their way came a new*

*p*

G. *way.* *She could see, with her cun - ning lit - tle eye,*  
*bird. Green and gold shone her plum - age in the sun,*

*cresc* *mf*

G. *cresc* *f* *rall* *mf a tempo*

But she just cocked her head, As he perched on a  
Near to Pi - geon she swayed, Lit - tle Dove quick - ly

*cresc* *f* *rall* *mf a tempo*

G. *rit* *Tempo di Valse*

sway-ing branch near by, And in pi - geon En - glish said. \_\_\_\_\_  
flew a - cross to him, Cud-dled close, and soft - ly \_ said. \_\_\_\_\_

*dim* *p* *mf*

G. *mf*

Fly with me to Dove - land, You'll  
Fly with me to Dove - land, You'll

*mf*

G.

find it is love - land; There we may bill and coo,  
find it is love - land; There we may bill and coo,

*cresc* *f*

G. Love-ing doves do Doves that are true, I'll build you a  
Love-ing doves do Doves that are true, You'll build me a

*dim* *mf*

nest, dear, Then, close to your breast, dear, Show you how  
nest, dear, Then, close to my breast, dear, Show me how

G. *crese* *f* *d.*  
much I love my lit - tle shy, grey, dove, —  
much you love your lit - tle shy, grey, dove, —

*crese* *f* *d.* 2nd time only

dove

*mf*

S. Fly with me to Dove - land, You'll find it is love - land;  
Fly with me to Dove - land, You'll find it is love - land;

*mf*

T. Fly with me to Dove - land, You'll find it is love - land;  
Fly with me to Dove - land, You'll find it is love - land;

*mf*

B. Fly with me to Dove - land, You'll find it is love - land;  
Fly with me to Dove - land, You'll find it is love - land;

*cresc* *f* *dim*

S. There we may bill and coo, Lov-ing doves do Doves that are true. —  
There we may bill and coo, Lov-ing doves do Doves that are true. —

*cresc* *f* *dim*

T. There we may bill and coo, Lov-ing doves do Doves that are true. —  
There we may bill and coo, Lov-ing doves do Doves that are true. —

*cresc* *f* *dim*

B. There we may bill and coo, Lov-ing doves do Doves that are true. —  
There we may bill and coo, Lov-ing doves do Doves that are true. —

*mf*

S. I'll build you a nest, dear, Then, close to your breast, dear,  
 You'll build me a nest, dear, Then, close to my breast, dear,

*mf*

T. I'll build you a nest, dear, Then, close to your breast, dear,  
 You'll build me a nest, dear, Then, close to my breast, dear,

*mf*

B.

*cresc* *f* *ff*

S. Show you how much I love my lit-tle shy, grey, dove. —  
 Show me how much you love your lit-tle shy, grey, dove. —

*cresc* *f* *ff*

T. Show you how much I love my lit-tle shy, grey, dove. —  
 Show me how much you love your lit-tle shy, grey, dove. —

*cresc* *f* *ff*

B.

## DUET. (Aladdin, Violet and Chorus.)

"LOVE MOON"

Words by  
ANNE CALDWELL.Music by  
IVAN CARYLL

Tempo di Valse.

Voice.

Piano.

(ALADDIN.) 1. Through the long night I dream \_\_\_\_\_

(VIOLET.) 2. While the mu - sic di - vine \_\_\_\_\_

\_\_\_\_\_ of you, of you, my own. \_\_\_\_\_

\_\_\_\_\_ plays on, the hour grows late. \_\_\_\_\_

*mf*

Waltz - ing ev - er we seem, Just you and I a -  
 When your lips rest on mine, How can I "hes i -

*p* *mf*

*mf*

- lone. While I look in your eyes, as  
 - taste?" Faint with per - fume, the rose, sighs

*dim.* *p* *mf*

*cresc.* *f*

breast to breast we sway, Soon far up in the  
 out her heart, in vain. Ro - ses, moon - light and

*cresc.* *f*

*rit. e dim.* *p a tempo* *rit.*

blue, will rise the young moon of May,  
 love, who knows, shall we meet a - gain?

*rit. e dim.* *p a tempo* *rit.*

*mf a tempo* *cresc.* *f*

Love moon, shy moon, moon of the world's de -  
 Love moon, shy moon, moon of the world's de -

*p a tempo* *cresc.* *mf*

*dim.* *mf* *cresc.*

sire, \_\_\_\_\_ Your pale light, through dream - night,  
 sire, \_\_\_\_\_ Your pale light, through dream - night,

*dim.* *p* *cresc.*

*f* *dim.* *mf*

Sets ev'-ry heart a - fire \_\_\_\_\_ Love calls,  
 Sets ev'-ry heart a - fire \_\_\_\_\_ Love calls,

*mf* *dim.* *p*

*cresc.* *f*

night falls, Let it not pass too soon! \_\_\_\_\_  
 night falls, Let it not pass too soon! \_\_\_\_\_

*cresc.* *mf* *cresc.*



*f* *rit.* *a tempo*

Waltz - ing with my dear - est, un - der the shy,  
 Waltz - ing with my dear - est, un - der the shy,

*f* *rit.* *dim.* *mf a tempo* *mf*

1. 2.

shy  
shy

moon. \_\_\_\_\_ moon. \_\_\_\_\_

*mf*

CHORUS.

*mf* *cresc.* *f*

Love moon, shy moon, moon of the world's de -

*mf* *cresc.* *f*

CHO.

*dim.* *cresc.*

- sire. \_\_\_\_\_ Your pale light, to dream - night,

*dim.* *mf* *cresc.*

CHO. *f* Sets ev - ry heart a - fire, *dim.* Love *mf* calls,

CHO. *cresc.* night falls, *f* Let it not pass too soon! *cresc.* Waltz - ing *ff*

CHO. *rit.* with my dear - est, un - der the shy, *f* shy moon. *cresc.*

with my dear - est, un - der the shy, *rit.* *f* shy moon. *cresc.*

with my dear - est, un - der the sky, *rit.* *f* shy moon. *cresc.*

## INCIDENTAL MUSIC.

Nº 14Music by  
IVAN CARYLL.

Allegro. ♩ = 152.)

Piano.

*mf*

*mf*

*cresc.*

*f* *cresc.*

*ff* *fff*

Allegretto. ♩ = 108.)

The musical score consists of six systems of piano music. The first system begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The first four measures of the first system feature dense chordal textures with many beamed notes. The fifth measure is a double bar line. The sixth measure starts a new section in a key signature of two flats (Bb and Eb) and a 2/4 time signature, with a melodic line in the treble and a bass line in the bass. The second system continues this new section with a mix of chords and moving lines. The third system features more complex textures with many beamed notes and slurs. The fourth system includes dynamic markings: 'dim.' (diminuendo) and 'mf' (mezzo-forte). The fifth system features a 'cresc.' (crescendo) marking. The sixth system concludes the piece with a triplet in the right hand.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The notation includes various musical elements such as chords, arpeggios, and dynamic markings. The first system shows a simple harmonic progression. The second system introduces more complex chordal textures. The third system features a prominent arpeggiated figure in the right hand. The fourth system has a dense, textured right hand with many beamed notes. The fifth system continues with complex textures and includes a 'p' (piano) dynamic marking. The sixth system concludes the piece with a final cadence, marked with a double bar line and repeat dots.

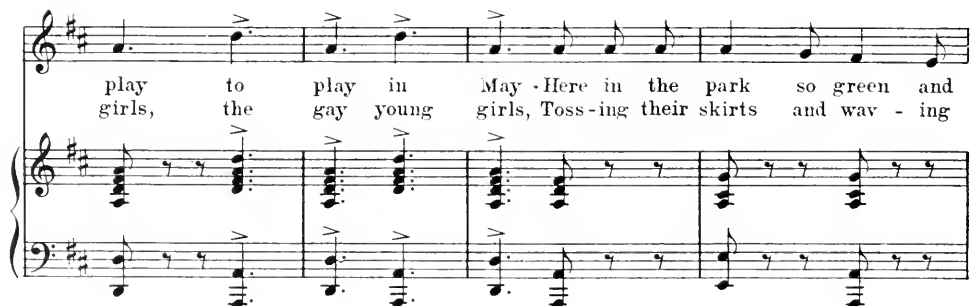
# The Strollers

**No 15**

Words by  
ANNE CALDWELL

Music by  
IVAN CARYLL

*Allegro brillante*



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## SOLO

gay curls We are the nur - ses de - bo  
We are the coup - les, hand in

SOP. *ff*  
Here in the Park so green and gay  
Toss - ing their skirts and wav - ing curls,

TEN. *ff*  
Here in the Park so green and gay  
Toss - ing their skirts and wav - ing curls,

BASS *ff*

*ff* *f*

aire So young, so fair Who for the chil - dren fond - ly  
hand, All hand in hand, Com - ing to lis - ten to the

care  
band, *f* We are the art-ists, you may  
We are the lad-ies, out to

*ff* Who for the chil-dren fond-ly care,  
Com-ing to lis-ten to the band,

*ff* Who for the chil-dren fond-ly care,  
Com-ing to lis-ten to the band,

*ff*

*ff* *mf*

see, the fu-ture Fu-tur-ists are we, We do our sketch-ing in the  
win, in stays and lace and crin-o-lin, Queer lit-tle hats that quaint-ly



park,  
look,

*f* We are the stu-dents and to  
We are the mae-car-o-nis

*ff* Sketch-ing the nurse-maids af-ter dark,  
Just like a "God-ey's La-dy's Book,"

*ff* Sketch-ing the nurse-maids af-ter dark,  
Just like a "God-ey's La-dy's Book,"

*ff*

*ff* *f*

prove we con-ju-gate the verb "to love" Here are the girls who do the  
bold with hats of silk and canes of gold, We are the swells in fine ar-

same,  
ray,

*ff*

Learn - ing to love is quite a game.  
Proud of the belles of Yes - ter - day.

Learn ing to love is quite a game.  
Proud of the belles of Yes - ter - day.

*ff* *ff*

## REFRAIN

*f* SOLO

1-2 Young and old, shy and bold, Find our fun in the

Park - way, Through the light or the dark - way,

Here we are, Each a star, Bloom - ing lad - ies in

bloom - ers, Boys from 'Var - si - ty, rah, rah!

Young and old, Shy and bold, Find our fun in the Park-way,

Young and old, Shy and bold, Find our fun in the Park-way,

Through the light or the dark - way, Here we are,

Through the light or the dark - way, Here we are,

*ff*

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

Each a star, Bloom-ing lad-ies in bloom-ers, Boys from 'Var-si-ty,

1 2

rah, rah! rah, rah!

rah, rah! rah, rah!

The first system of the score features a vocal ensemble of four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with the lyrics "rah, rah!" repeated. The piano accompaniment consists of a treble and bass staff with a steady eighth-note rhythm. The system is divided into two measures by a double bar line, with first and second endings indicated by the numbers 1 and 2.

DANCE

The second system of the score is a piano solo piece titled "DANCE". It is written for a grand piano with a treble and bass staff. The music is in a 6/8 time signature and features a lively, rhythmic melody in the treble staff, accompanied by a steady eighth-note bass line. The system is divided into two measures by a double bar line.

## No 16

## IN JANUARY, YOU MAY LOVE MARY

Words by  
ANNE CALDWELL

Song: (Goddess) and Chorus

Music by  
IVAN CARYLL

*Allegro moderato*

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Allegro moderato'. The piano part features a melody in the right hand with chords and a rhythmic accompaniment in the left hand. The voice part enters with the lyrics: 'Each man who has a heart, in life will make a start. In win - ter through the snows, Lu - lu for skat - ing goes,'. The piano accompaniment continues with a steady rhythm. The second system of the voice part has the lyrics: 'On the road \_\_\_\_\_ so straight and du - ti - ful, \_\_\_\_\_ But a - las, \_\_\_\_\_ she can - not hunt or ride \_\_\_\_\_'. The piano part continues with a similar accompaniment. The score ends with a final piano flourish.

*mf*

Each man who has a heart, in life will make a start  
In win - ter through the snows, Lu - lu for skat - ing goes,

*mf*

On the road \_\_\_\_\_ so straight and du - ti - ful, \_\_\_\_\_  
But a - las, \_\_\_\_\_ she can - not hunt or ride \_\_\_\_\_

*cresc*

But if your foot should slip, quick-ly you take a trip  
So you are not to blame, if at the po-lo game,

*mf*

Down the prim-rose path so beau-ti-ful  
Spor-ty Sal-lie nest-les by your side

*cresce*

Flow-ers, all fe-mi-nine, are bloom-ing a-round you, En-  
But, when the rose and hon-ey-suck-le are twin-ing you

*mf*

ti-eing, in-vit-ing you, each a pros-pee-tive bride,  
prom-ise a lit-tle girl that you'll be true for life,

And, till the one and on - ly real girl has found you, It  
And when the love star in the spring night is shin - ing, With

seems a most dif - fi - cult thing to de - cide In Jan - u -  
rap - ture, you cap - ture a dear lit - tle wife In Jan - u -

*mf*

ar - y you may love Ma - ry, While pret - ty  
TENOR  
In the New - Year Ma - ry is dear,  
BASS



Nan - ey your fan - ey will cap - ture in May, But by No -

*cresc*  
*f*  
*mf*

vem - ber you scarce re - mem - ber That eith - er  
you quite for - get you ev - er met,

pear - ly, young gir - lie was your fi - an - cée; For in the

*cresc* *f* *mf*

Detailed description: This system contains the first four measures of a musical piece. The vocal line is in a soprano register, starting on a whole note G4 and moving through a series of eighth and quarter notes. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamic markings include *cresc*, *f*, and *mf*.

Spring - time, the wed - ding - ring time, you meet a

For in the Spring you buy a ring

Detailed description: This system contains the next four measures. The vocal line continues with a mix of quarter and eighth notes. The piano accompaniment maintains the same rhythmic pattern in the left hand while the right hand provides harmonic support with chords. The lyrics are split across two lines of staves.

new love, a true love, cre - a - ted for you; She is your

*cresc* *mf* 3

Detailed description: This system contains the first musical phrase. The vocal line (treble clef) begins with a half rest, followed by a melody of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *cresc* and *mf*, and a triplet of eighth notes is indicated.

June girl, your hon - ey - moon girl, She is your

Then comes in June a hon - ey - moon,

*cresc*

Detailed description: This system continues the musical phrase. The vocal line has two staves. The first staff contains the lyrics 'June girl, your hon - ey - moon girl, She is your' and the second staff contains 'Then comes in June a hon - ey - moon,'. The piano accompaniment continues with similar patterns. A *cresc* marking is present in the final measure of the piano part.

sun beam, the one "dream" who al-ways is true. In the New-

the one dream who al-ways is true In Jan - u - ar - y,

The first system of a musical score in B-flat major. It consists of three staves: a vocal line (soprano), a vocal line (alto/tenor), and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The music is in 4/4 time. The lyrics are: "sun beam, the one 'dream' who al-ways is true. In the New- the one dream who al-ways is true In Jan - u - ar - y,". The piano part features chords and moving lines in both hands.

year Ma - ry is dear while pret - ty Nan - ey your

you may love Ma - ry, while pret - ty Nan - ey your

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "year Ma - ry is dear while pret - ty Nan - ey your you may love Ma - ry, while pret - ty Nan - ey your". The piano part continues with chords and moving lines in both hands.

fan-ey will cap-ture in May you quite for - get

fan-ey will cap-ture in May, But by No - vem - ber you scarce re -

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in a homophonic setting, with the lyrics written below the notes. The piano accompaniment features a steady bass line and chords that support the vocal melody.

you ev - er met, that eith - er pear - ly, young gir - lie was your fi - an -

mem - ber that eith - er pear - ly, young gir - lie was your fi - an -

The second system of the musical score continues the vocal and piano parts. It also consists of three staves. The vocal lines continue with the same melody and lyrics. The piano accompaniment maintains the same harmonic structure, providing a consistent background for the vocal performance.

eeè; For in the Spring you buy a ring and meet a

eeè; For in the Spring - time, the wed - ding - ring time, you meet a

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment in G major, featuring chords and moving lines in both hands.

new love, a true love, cre - a - ted for you; Then comes in

new love, a true love, cre - a - ted for you; She is your June girl,

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment in G major, featuring chords and moving lines in both hands.

June a ho - ney - moon, She is your sun-beam, the one "dream" who  
 your ho - ney - moon girl, She is your sun-beam, the one "dream" who

The first system of the musical score. It consists of three staves: two vocal staves (soprano and alto) and one piano accompaniment staff. The key signature is B-flat major (two flats). The vocal staves have lyrics underneath. The piano accompaniment features chords and moving lines in both hands.

al-ways is true. true.  
 al-ways is true. true.

The second system of the musical score. It continues with the same three-staff format. The vocal staves have lyrics. The piano accompaniment includes dynamic markings: *fz* (forzando), *crese* (crescendo), and *ff* (fortissimo). There are also first and second endings indicated by bracketed numbers 1 and 2 above the vocal staves.















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